DOCUMENT RESUME

ED 367 658 SP 035 108

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TITLE Reading Field Experience Program.
PUB DATE Jan 93
NOTE 36p.
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052) -- Tests/Evaluation Instruments (160)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Choral Speaking; Creative Dramatics; Education Courses; Elementary Secondary Education; Higher Education; *Instructional Materials; Interest Inventories; *Learning Activities; Learning Strategies; *Lesson Plans; Limited English Speaking; Picture Books; Poetry; Reading Difficulties; *Reading Instruction; Reading Skills; Resource Materials; Sight Vocabulary; Special Education; Teacher Education Programs; Teaching Methods; Word Lists
IDENTIFIERS *Adaptive Instructional Methods; Preservice Teachers

ABSTRACT

The lessons included in this collection were written by California Polytechnic State University Reading Specialist Credential candidates in the Salinas Cohort Project of 1992 as partial fulfillment for an education course titled "Bilingual Special Education Reading Problems." Each lesson is research-based. A rationale describes the reading instructional strategy of the lesson and tells briefly which reading skills are intended through the activity. The lesson plan is a step-by-step guide for presenting the instruction. Essential materials are included and activities are replicable. Suggestions for adapting the lesson for limited-English-proficient students follow the lesson plan. Adaptations are included for a variety of grade levels and second language acquisition situations. Resources are cited to further extend the learning activity. This section may refer to the reading strategy or to adaptations for limited-English-proficient students. The document provides interest inventories, lesson plans for choral reading, wordless picture books, word banks, poetry for teaching sight words, listening, and creative dramatics, and a lesson evaluation form. (LL)

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ED 367 658

READING FIELD EXPERIENCE PROGRAM

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U.S. DEPARTMENT OF EDUCATION
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INTRODUCTION

The lessons included in this collection were written by Reading Specialist Credential candidates in the Salinas Cohort Project of 1992 as partial fulfillment of the requirements for Education 529: Bilingual Special Education Reading Problems. Each lesson consists of four parts:

1. Each lesson is research-based. A rationale describes the reading instructional strategy of the lesson and tells briefly which reading skills are attended through the activity.
2. The lesson plan is a step-by-step guide for presenting the instruction. Essential materials are included and activities should be easily replicable.
3. Suggestions for adapting the lesson for limited-English proficient students follow the lesson plan. Adaptations are included for a variety of grade levels and second language acquisition situations.
4. Resources are cited to further extend the learning activity. This section may refer to the reading strategy or to the adaptations for limited-English proficient students.

This lesson compilation is an evolving document. Revisions will be based upon evaluations of the activities by Reading Field Experience students. Please complete a Lesson Evaluation Form for each lesson you present or observe. Comments and suggestions are welcome and appreciated!

INTEREST INVENTORIES

Rationale

Many educators have written about the importance of the comfort level of the classroom, involvement of the student in planning curricular goals and the student's level of motivation -- all these are factors in the giving of interest inventories.

In Understanding Reading, Frank Smith says the most difficult variables to control are those related to individual differences, especially in interest and prior knowledge. Not surprisingly, the more interest and knowledge we have about something, the easier it is to learn, understand, remember, and think about it (p. 263).

Robert and Isabel Hawley, in Building Motivation in the Classroom, say that information is only one half of the learning equation. The second half, that component which produces true growth in learning, is the individual's recognition of the personal meaning of the information (p. 12). They also compare motivation to an engine which gives power for learning.

The Hawleys also write, in A Handbook of Personal Growth Activities for Classroom Use, that learning cannot be carried on in an emotion- and value-free climate . . . and personal growth education cannot be carried on in a vacuum of information. The two should be one (p. 14).

Benjamin S. Bloom, in Human Characteristics and School Learning, says contrast the variety of affect in a group of students toward a required learning task with the affect of the same students when each is beginning the one learning task he or she most wants to do. If this were truly possible, we might expect almost every student to approach the learning task of his choice with enthusiasm and, perhaps, some confidence. The student really wants to learn the task, he regards it as a good thing to learn, and he believes he can learn it and is prepared to do whatever is needed to learn it (p. 73-74).

Krathwohl, Bloom, and Masia, in Taxonomy of Educational Objectives, Book 2, Affective Domain, describe the cognitive, affective, and psychomotor domains and their interrelationships, with affective domain emphasizing a feeling tone, emotion, degree of acceptance or rejection. They show how we often use an affective goal as a means to achieve a cognitive one; e.g., we develop an interest in material so the student will learn to use it (p. 54).

Krashen and Terrell also recognize the importance of interest and utility in their theory of the natural approach to second language acquisition. Terrell says without a low affective filter all comprehensible input would be blocked and that the emphasis should be on the use of language in interpersonal communication (p. 113, Bilingual Special Education Interface). That is to say, the instruction should be non-threatening and of high interest to the student.

The affective domain concerns not just interest but academic self-concept. The student is reporting something about how he views himself in relationship to learning, school, teachers, and how he views his learning in relation to the learning

of other students in his class or school. Covington and Beery, in Self-Worth and School Learning, write that we must reduce the threat of failure and strengthen a will to learn among students.

Covington and Beery quote Ferdinand Hoppe, who said, "Success must be viewed in terms of exceeding one's own standards, rather than surpassing the performance of others." Covington and Beery go on to say that students should take charge of certain important aspects of their own learning -- not so much choosing what they will learn, but rather a freedom of choice in how they will learn.

"Learning must be structured so that it becomes a process of goal setting toward individual academic objectives. The student takes responsibility for his own program with his aspirations always in advance of current achievement, yet not so far ahead that they cannot be attained through persistent effort and practice (p. 92)."

The interest survey is but a small, first step toward empowering the student to feel responsible for the direction and quality of his educational process.

Step-by-Step

Materials needed: Interest survey for each child, pencils, and writing surface.

Size of group: depends on reading and writing level of students.

Teacher: *Boys and girls, many of you already know me. I'm* _____ _____ *and I* _____.

So I can know you better and know what you are interested in and like to read about, I would like you to fill out this paper. (Hold up paper.) *I will*

read the questions for you (if needed) *and you can write your answers. Don't worry about the correct spelling today, as long as I can read it. Just do the best you can. Ready?*

Pass out materials.

Teacher: *First, everyone, write your name on the top line.*

Read #1 and demonstrate on the blackboard how to mark answers.

Continue through the lessons, defining words, giving examples, tell students that "none" is an acceptable answer if it's true. Show your own library card, if possible, for number 4.

Collect materials when students are finished, when interest begins to stray, or when work period is ended, making sure that each paper has a name on it.

Teacher: *Thank you, class, for working so hard on this paper and giving me this chance to know you better.*

Adaptations

1. If better spelling is desired, suggestions to questions can be written on board or butcher paper. Career pictures and labels could be collected ahead of time and displayed.
2. In a small group, answers could be given orally then written down, with or without written helps as listed above.
3. On the back of the paper, student may draw a picture of himself reading, alone, or with mother or father, the way he likes to read best.
4. For younger students, fewer questions will be asked, 1-4, and 8-10. Students can draw their answers where appropriate.

5. The Pupil Interest Survey was designed for older or GATE students. They also need help with vocabulary and spelling.

Resources

1. Frank Schaffer's CLASSMATE, Sept/Oct., 1987.
2. Frank Schaffer's My Writing Book, duplicating masters, 1986.
3. Motivating Your Student, An Instant Idea Book, by Barbara and Sue Gruber, Frank Schaffer Publication, 1987.
4. Caring and Sharing in the Foreign Language Class, A Sourcebook on Humanistic Techniques, Gertrude Moskowitz, Newbury House Publishers, Inc., 1978.

CHORAL READING

Rationale

Fluency can be enhanced through choral reading, also called "choric interpretation." It is used as an extension of a lesson or can be used as the central lesson. "It is suitable for any group of children regardless of socioeconomic background, age, intelligence, or sex, and is suitable for any class size."[2]

Research has shown that students who use as many senses as possible are able to comprehend and retain information better. It is transferred from short term memory to long term memory. By comprehending, we transfer information effortlessly into long term memory.

As a way to intermingle as many senses as possible during learning, education has moved towards "Whole Language" or "Thematic Teaching." This way, we attempt to not teach concepts and skills in bits and pieces, but in a way that makes the information learned useful. Choral reading does this by immersion.

Marlene and Robert McCracken are educators and writers who feel strongly about the use of immersion through whole language. The McCrackens support using choral reading through a means of engaging children after having read something silently while the teacher has read a story/poem aloud to model. Children read chorally sentences that are incomplete and then are encouraged to volunteer their own vocabulary ideas to complete the sentence. By reading part of

the sentence chorally, children gain insight as to what the words say as well as the rhythm and influctuation necessary to read the written print. The reading-writing connection is reinforced. It also brings confidence to what is being read.

Mildred R. Donoghue[3] confirms the importance of choral reading. It synchronizes three linguistic skills: (1) listening, (2) reading, and (3) speaking. Choral reading also heightens positive group attitude and cooperation. It provides an acceptable outlet for expression while working on desirable personality traits. It is a social activity which is controlled. Shy children can participate without feeling threatened.

While students are engaged in this acceptable social activity, they are able to acquire an ear for rhythm, movement, proper pitch and articulation, as well as proper inflection. Students learn to read with thought and feeling while gaining indepth comprehension. They become an integral part of what is being read -- they are engaged.

By using choral reading, the student is able to orally and auditorially practice spoken language while having to read with some degree of speed and accuracy. The connection between written and spoken language is made relevant.

Everyday speech is also improved as well as voice quality.

Students acquire a greater enjoyment for poetry and literature. Reading is made fun. The class will look forward to the literature period. Attention will be greater. Children may even become so confident in their ability to read that they may desire to share their accomplishments with other adults and/or classes.

The acquisition of vocabulary should take place because, in order to read with some degree of inflection, students have to become familiar with words and their meanings.

In order for teachers to use choral reading effectively, they must understand the tempo of the poetry or story. The color and quality of children's voices must also be recognized.

There are several different types of arrangements a teacher can use. The easiest to use for beginning readers is the "Refrain Arrangement." The teacher or pupil leader recites most of the narrative and the class recites the refrain. Secondly, the "Antiphonal or Dialog Arrangement" is more like a question and answer session that culminates into a verse choir using different pitch levels. Thirdly, the "Line-a-Child or Line-a-Choir Arrangement" is where students must come in on cue. The "Cumulative Arrangement," as each group joins in, they remain in. Lastly, there is the "Unison Arrangement." This is the most difficult of all because the entire class recites every line together.

Choral reading is an extra step to committing information to long term memory. It helps our minds make more sense of the material we read and learn to enjoy.

Readers theater is an ideal activity to help corrective readers. It is another form of choral reading that allows students to participate fully in drama activities and relieves them of the pressure of actually acting. It also requires them to reread material and practice fluent, expressive reading.

Step-by-Step

After reading several age-grade appropriate books about sea life and the ocean, use this poem to "Line-a-Choir" choral reading. It is taken from the book entitled, "The Sea and Other Water," by Marlene and Robert McCracken.

This poem is entitled, "Is Anyone Here," by Mina Lewiton Simon. The poem should be written word by word and put in a pocket chart. First, the teacher should read the beginning stanza of the poem in a "mysterious" voice. The teacher can first discuss what a mysterious voice might sound like.

(Teacher Reads)
Is anyone here?
Where the sea nibbles the land
of rock and sand?
Is anyone tall?
Is anyone small?
Sunning or crawling or
Plodding or running?
Is anyone here?
No one is here!
No one except . . .

(In a previous lesson the children have worked on the poem by adding their own answers into the spaces I have underlined.)

(Group Reads)
Me
Playing or swimming or fishing
or wading or jogging or running
where the tide sweeps in and out.

(Teacher Reads)
Is anyone near?
Is anyone here?
No one is here!
No one except a

(Group Reads)
CRAB

crawling or snapping or digging
or hiding or hunting or biting
where the wet sand sparkles in the sunlight.

(Teacher) Is anyone near?
Is anyone here?
No one is here.
No one except a

(Group Reads) STARFISH

crawling or eating or sucking
or pulling or regenerating or growing
where the stand deep.

Adaptations

1. For limited English speakers, first use a picture in place of the word they are using. Secondly, put up both the picture and the word in Spanish or whatever their native language may be. Lastly, put the word (and picture, if necessary) up in the pocket chart in English.
2. For older students, use less commonly known sea creatures and details.
3. Also for older, more knowledgeable students use the more difficult choral reading, "Unison Arrangement"; then have them perform it for another group.
4. Use this as a peer tutoring lesson for older children to do with younger children.

Resources

1. "The Child and the English Language Arts," by Mildred R. Donoghue.
2. "Thematic Teaching -- The Sea and Other Water," by Marlene and Robert McCracken.

3. "Understanding Reading," by Frank Smith.

4. Dr. Mary Ellen Vogt, "What to Look for in a Meaning-Centered Reading-Language Arts Program."

5. "Understanding Reading Problems," by Jean Wallace Gillet and Charles Temple.

WORDLESS PICTURE BOOKS

Rationale

This lesson is based on the philosophy of whole language. According to the McCrackens, language has three characteristics: language represents meaning, it must have form, and it needs to be used purposefully. Language exists to express meaning. In my lesson, children are asked to create their own language in written form to tell the story of a wordless picture book. Writing skills improve through practice. Children write to record what they are learning or to communicate with others, with the result being that they learn to write. All children go through the same stages in learning to read and write. In order for this lesson to be successful, it is important that students are given the opportunities to listen-speak-read-write. In order for children to write successfully, they need ideas, words, basics of spelling, and some structures of the English language. A teacher needs to be a good role model who uses correct and appropriate writing. Learning to write involves practice, mistakes, and meaning. Children should write every day through direct teaching, free writing (journals), and penmanship. Children should be read to every day also.

According to Judith Newman and Susan Church, in an article in "The Reading Journal," 9/90, whole language is a philosophy of learning and teaching based on the following:

Learning

* is social
* requires risk taking and experimentation
* involves constructing meaning and relating new information to prior knowledge

Learning

* occurs when learners are actively involved
* when they have real purpose
* when they make choices, share in decision making
* use language, math, art, drama and other communication systems as vehicles for exploration

Step-by-Step

1. Teacher chooses appropriate picture book that ties in with the season, a thematic unit, or the grade level curriculum.
2. Teacher builds background with students and checks for prior knowledge appropriate to the theme of the book. Use of pictures or materials helps to develop concepts about story. Ask questions that are pertinent to the theme of the story.
3. Show book to the class/students. Encourage oral language by walking around and having the children tell what is happening on each of the pages. (Teacher could also tell the story and walk around.)
4. Optional step: leave out the ending of the story.

5. Students recite back to teacher, sequentially, what happened in the story and the teacher lists on chalkboard or onto butcher paper.

6. Students develop word bank (vocabulary) that ties in with the language and words needed to write a story about the picture book. The teacher would list these on the chalkboard/butcher paper (separate "word-bank" paper).

7. Students write a creative story of their own version of the book. They would refer to the word bank and the story outline for assistance.

   Options/ideas:

   * story writing could be done by groups vs. individuals
   * students could write the "ending" to the story
   * students could illustrate their stories on day #2
   * students could make up their own wordless picture books with a partner or group, then create a story to go with it

8. To conclude the lesson, students could share their writing orally with their group or the students could complete a close procedure lesson of the original version of the story.

Objective: Using wordless picture books to develop vocabulary and language for reading to writing.

Adaptations

By using wordless picture books, the books themselves have the language of the given child. The only area of concern would be that appropriate

background/prior knowledge is established with the children before introducing the lesson.

When the word bank is established, the teacher may present an additional ESL lesson on English/second language for specific words, i.e., casa/house. Use of appropriate pictures would also enhance the lesson.

Picture books without words are easily adapted to higher grades (4-5). Older students could interpret the story differently because they are older and have more background knowledge. Use of higher thinking skills could bring very different meanings.

Older students could make their own picture books with a story to go with it.

Older students could make picture books with a younger "buddy" class. Younger students could tell what's happening and older students could write it out for them.

Younger, non-writers could make a class picture book -- one of their own or follow an idea from a familiar book. Each child could contribute a page. The book could be given to older students to write their interpretations of the story.

Resources

Bob and Marlene McCracken whole language workshop

The Reading Journal, Sept. 90

Books:

The Snowman, Raymond Briggs

Noah's Ark, Peter Spier

I See a Song, Eric Carle

Over, Under and Through, Tana Hobin

Of Colors and Things, Tana Hobin

Free Fall, David Weisner

Good Dog, Carl

Merry Christmas, Carl

WORD BANKS

Rationale

WHAT IS A WORD BANK? When I refer to a word bank, I mean a group of words generated by brainstorming. The words become the vocabulary words chosen to be practiced for the month.

WHAT IS BRAINSTORMING? Brainstorming is a technique in which the teacher chooses an idea that he/she wishes to explore with the group. The teacher asks a question then records the answers as the children respond in turn.

Christine Sutton wrote, in her article in Reading Teacher, "For second language learners, oral language acquisition comes through the use of language in context" (Krashen, 1981; Krashen and Terrel, 1983). Focusing on contextualized language is important in reading development as well (Hudelson, 1984; Krashen, 1981; Thonis, 1981).

Brainstorming provides a skeleton on which to attach new information to prior information. This five step procedure allows for modeling and practice.

Step-by-Step

1. It would be most effective to spend adequate time (even a week or more) to input much information about such aspects as the subject area and theme. It would be effective to read many stories and books to them. It would also be effective to have many objects and pictures.

2. Tell the students that today you want them to brainstorm words that they want to learn to read that have to do with the month of February.

   As the words are given, write the words on 3x5 index cards (20 to 25 is a good number for second graders). You may want to add a few words that were not mentioned.

3. Place the cards on the wall chart. Clarify and use the words for all the students. (Each row on the wall chart will probably house five or six words.)

4. Follow this **Five Step Procedure:**

   * EYES ONLY READING

     "Silently read every word you can."

   * ECHO READING

     "I say it. You say it."

   * CHORAL READING

     "Let's read together."

   * SIGHT WORD READING

     "Read the words as I point to them." (Random pointing)

   * ORAL CLUES

     "I will give you a cue. What word is it?" (For example, it's a card you would exchange with a friend on Feb. 14th.)

     Read two of the words to your neighbor.

     Do you think that you can read some of these words better today than you could before? (Thumbs up or down.)

Adaptations

K-1 brainstorming could be done solely for oral work.

For upper grades, vocabulary in science or social studies could be brainstormed.

Can be used in an EO or limited English group.

If used in a regular classroom, the chart could be left up. When a student thinks he/she is ready,the teacher can listen to the student read the words. If the student successfully reads the words, he/she can then become the student checker. The student checker then can test the other students.

Stop at any step you think is appropriate for the day or the group.

Categorizing

Ask the students to categorize the words.

"How could we group some of these words? How else?"

Close Paragraph

Generate a paragraph incorporating most of the word bank words. Leave out the word bank words. The paragraph could be put on a large word chart for oral work. Later an assignment could be written. The assignments could be done cooperatively.

Ideas for Brainstorming

Seasons
Classroom theme
Words of the month
Items in the room/playground
Parts of speech
Animals, toys, etc.

Phrases
Idioms

Resources

Blachowicz, Camille, The Reading Teacher, "Vocabulary Development in the Whole Language Classroom," vol. 45, no. 3, November 1991.

Donaldson, Jan, Strengthening Your Language Arts Program in the Primary Grades, Resource Handbook, Bureau of Education and Research.

McCracken, Marlene and Robert, Reading, Writing and Language, Pegus Publishers Limited 1979.

POETRY FOR TEACHING SIGHT WORDS

Rationale

A reader needs to master the basic sight words to be a fluent reader. According to Ekwall, sight words make up 50 to 65 percent of the words in most reading material. Mr. Ekwall lists many games and exercises as an aide for improving sight vocabulary. I will use two of them in my lesson -- hands up and concentration. The most important recommendation, according to Ekwall, to help a student increase his or her sight vocabulary is to read widely on many subjects.

Robert and Marlene McCracken believe that all languages have three characteristics: languages represent meanings, they have functions, and languages have forms with patterns or structures within each form. The McCrackens use pattern books and poetry because they have patterns repetition which young readers need. The poem I chose is about school, which obviously has meaning for the child in the classroom. It is very important for children to see sight words used in context and not just as isolated words on a flashcard. As chlidren chant and learn the poem, they feel successful and consequently enjoy reading. The teacher can take apart and isolate words to teach for comprehension.

Frank Smith states that reading is easiest when it makes sense; words are rarely learned in meaningless isolation. When children acquire extensive "sight vocabulary," they are able to understand, remember, and utilize other phonic rules and other strategies. The easiest way to learn words is in meaningful passages of

text. Both McCracken and Smith emphasize the importance of teaching reading in meaningful contexts. I believe that using poetry accomplishes this. The children will see the sight words in context and then practice learning and reading them.

Step-by-Step

Objective: The learner will read/chant the poem, "School," and then identify and practice reading the ten sight words in the poem.

Materials: Copy of poem, "School," word cards with sight words on it (two cards for each word). The ten sight words are: in, on, the, a, go, we, to, for, and, is.

Lesson Steps:

1. Ask students what they do in school. Discuss their answers and then state that this poem is about school.
2. Teacher reads the poem and points to the words.
3. Discuss student reaction to the poem.
4. Read the first four lines and students chant back. Point out rhyming words.
5. Read four lines and have students chant back to complete the poem. As you do this, point to words or have students point to the words.
6. When they feel comfortable, practice reading the whole poem.
7. Tell students that there are ten special words in the poem and their job is to find the words in the poem.

8. Show the word card, "the," and say the letters and practice saying the word, "the." Have students look in the poem to see if they can find the word. Have the student read the line if he or she can. Look for "the" word in other places in the poem.

9. Repeat this for the other nine words, say word and letters. Then they will find the word in the poem and read the line.

10. If they feel confident and comfortable with the ten sight words, put the words in two piles and play Concentration as a group. Emphasize that this is a learning game and it isn't important who wins. A child picks one word from a pile and turns it over so everyone can see it and tries to read the word. If he or she can't, then have the group help. Then pick one word from the other pile to get a match; even if there isn't a match, they read the word. If there is a match, the student keeps the cards but lets the next person have a turn. Play the game until all the cards are gone.

Closure: Read the poem again and point to the words and then read the ten sight words.

Adaptations: I would have the upper grades 3-6 practice the nouns in the poems and play games like Concentation to check for comprehension of the nouns. These students could draw pictures which illustrate the word's meaning and write definition sentences.

For bilingual students, I have on the other sheets a list of poems and frequently used words in Spanish. The same lesson can be used and sight words are just as important to learn in any language.

Resources

Smith, Frank. Understanding Reading. New York: Macmillan, 1991.

McCracken, Robert and Marlene. Reading, Writing and Language. Pegus Publishers Limited, 1979.

LISTENING ACTIVITIES

Rationale

Students who are instructed in listening skills show evidence of significant improvement in listening ability. These are students who have been compared to those who do not receive any instruction in how to be a better listener.

Listening is defined as the process by which spoken language is converted to meaning in the mind. Hearing, as opposed to listening, involves simply the physiological function that does not include interpretation.

The ability to listen is important because progress in reading, speaking, and writing is directly governed by listening ability. More than half of a child's class time is spent listening. Listening is important as an adult because half their work day is spent listening. Also, 70 percent of the people living in the United States reside in nonrural areas where person-to-person relationships are common.

During early school years, most classroom instruction is done through oral language due to the fact that, physically, children are not ready to read and write and, if they are, it is limited due to development of the muscles, eyes, brain, etc.

Children who become good listeners were found to use more complex types of language structure which was reflected in writing expression. Children who were able to hear were compared with deaf children and they also held true.[1]

The quality of listening also affects children in the area of personality and social development. It has been studied that good listeners are better adjusted

than poor listeners. Good listeners are emotionally stable and free from anxieties typically in comparison to poor listeners. They are chosen as play partners more often and as play companions.

Listed are factors that can affect the ability of listening: (1) verbal intelligence; (2) hearing sense (this is the accuracy in which the ear hears and processes speech waves); (3) family (smaller families tend to produce better listeners than large families, perhaps due to increased noise volume at home); (4) socioeconomic status; (5) chronological age and grade level; (6) a structured listening program; (7) cognition (how sound is absorbed by the part of the brain that comprehends); (8) experiential background; (9) television viewing (surprisingly, watching television increased the ability to listen well); and (10) recognition of voices.

11. A supportive classroom environment in which a flexible situation allows students to practice in both small and large groups with some freedom of movement.

Pupils need practice in communicating in groups of various sizes and for different purposes. They use both speaking and listening skills. A good environment is comfortable because it (a) has a tolerable noise level, and (b) has students seated carefully so as to impose a controlled atmosphere that is positive. Listeners should be allowed to interact by questioning, recalling, evaluating, accepting, rejecting, enjoying, or expressing dislike about what they hear.

Step-by-Step

Objective: The student should be able to draw a map accurately by following precise oral directions.

Materials: Outlines of city, pencils.

(Prior knowledge of North, South, East, and West is necessary to do this.)

Teacher: *"Today you are going to draw a map. Listen carefully to the directions. After you hear each instruction, draw that part of the map. If you are ready, we will begin."*

1. *Put Main Street through the center of the city running east and west. Label it.*

2. *First Street runs north and south near the east edge of the city. Put it on your map and label it.*

3. *Third Street runs north and south near the west edge of the city. Put it on your map and label it.*

4. *Put Second Street where you would expect to see it. Label it.*

5. *North Avenue is north of Main Street. It starts at Second Street and runs out the east side of the city. Draw it on your map and label it.*

6. *South Avenue runs between First Street and Third Street. Put it on the side of Main Street where you think its name shows it would go. Label it.*

7. *Put a small lake near the northeast corner of Third Street and Main Street.*

8. *Be careful now! A river goes from the lake, flows northeast, passes under Second Street and First Street, and runs out the northeast corner of the city. Show the river on your map.*

9. *Now show a railroad. The railroad comes into the northwest corner of the city. It crosses Main Street and goes out the south edge of the city.*

Adaptations

1. For younger or less experienced children, only give the first three directions.
2. For older children, once they have successfully gotten through the instruction, have them name their city and write up some facts about such factors as population and major industry.
3. After teaching north, south, east, and west, have students do the first four directions. Then, have them write up a few other directions of their own to share with the class.
4. Provide a map with Main Street already on it and the lake and railroad track. Have students put only the streets in.

Resources

"The Child and the English Language Arts," by Mildred R. Donghue.

"Teaching English as a Second Language," by Robert P. Fox.

"Better Late than Early -- A New Approach to Your Child's Education," by Raymond S. Moore and Dorothy N. Moore.

TABLEAU

Rationale

Nellie McCaslin, author of Creative Dramatics in the Classroom, feels very strongly about the use of "creative dramatics" in the classroom.

> Frequently several subjects in the curriculum are drawn together with drama. Social studies, science, literature, dance, music, arts and crafts may contribute themes from which a play, pageant, or tableau is fashioned. The integrated project is an effective way of stimulating interest and illuminating subject matter. When well done, it can be an exciting and creative way of learning through which both subject matter and drama are well served.

According to Susan Perona, teacher and language arts consultant, the tableau is a visual and kinesthetic approach to learning. A tableau group (four to six students or more) creates a human picture, either frozen or with stylized movements (vivant) in order to reinforce some aspect of a current class topic. The tableau may illustrate chapters from a novel, a series of historical events, concepts from science, or any aspect of the curriculum. Tableaux are created from curriculum material that has already been covered in the class.

Step-by-Step

The class is divided into groups (depending upon the number of scenes you wish to illustrate).

The teacher assigns each group a chapter, idea, topic, or theme to be performed.

Each group elects a leader in order to keep the group on task.

Groups are assigned rehearsal areas and given approximately 10 to 15 minutes to rehearse.

The teacher circulates among the groups, giving help and reminding students of their performance sequence.

As each group is called to perform, the students are asked to close their eyes while the tableau group gets into position. A sound cue (tambourine, bell, clap) may be used to indicate close and open.

Teacher says, "open," at which time the audience views the picture or tableau.

After viewing the scene the teacher says, "close." The audience closes eyes and a new group presents their scene.

There should be applause after each group (save all discussion, critique, etc. for the very end so as not to break the mood).

Adaptations

K-1 and Special Ed. classes may need their scenes read to them.

Non-English, limited-English students may need their scenes translated into Spanish.

Large group or individual tableaux may be done before the scenes. Call out key character words, give sound cues and have all students assume a freeze.

Divide class in halves or thirds and let them work on identical scenes. Students watch each other for clear focus and exaggerated expression. Offer class critique for positive comments.

Add additional classes and divide a book or historical episode into tableau scenes. Each class takes its scene. Perform for each other, grade levels, whole school, and/or parents. Add a narrator for school performances.

Students may choose and decide upon the scenes to be performed. (Tableau could be used following a lesson on main idea. Students would decide upon the main ideas of each chapter of a completed piece of literature and then create their tableau accordingly.)

Students read the caption for each scene.

Students decide upon one word or phrase that's repeated over and over (after the caption is read) in a mechanical voice.

Resources

Doctor Nellie McCaslin is the Director of the Mills Children's Theatre Workshop. Mills College of Education, New York City, New York.

Susan Perona is a teacher and language arts consultant with the Goleta Union School District, Goleta, California.

LESSON EVALUATION

1. The lesson includes a research-based rationale for the teaching strategy.

agree_____disagree
1 2 3 4 5

2. The lesson can be easily presented in current form.

agree_____disagree
1 2 3 4 5

3. Suggestions for adapting the lesson for limited-English proficiency students are included.

agree_____disagree
1 2 3 4 5

4. References and resources for further information are included in the lesson.

agree_____disagree
1 2 3 4 5

5. I am likely to use this teaching strategy or lesson.

agree_____disagree
1 2 3 4 5

6. Suggestions for improvement or application of this strategy or lesson: